

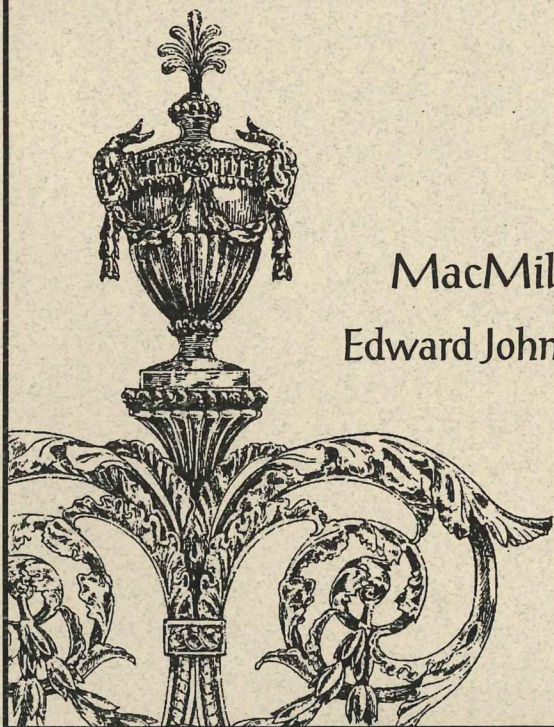
University of Toronto

Faculty of Music

The University of Toronto  
**SYMPHONY ORCHESTRA**

Dwight Bennett, conductor

Friday, January 20, 1995  
8 pm



MacMillan Theatre  
Edward Johnson Building



The University of Toronto Symphony Orchestra  
Dwight Bennett, conductor

PROGRAMME

JOHANNES BRAHMS

(1833 -1897)

Piano Concerto No. 1 in D minor, Op. 15

Maestoso

Adagio

Rondo: Allegro non troppo

Jennie Jung, piano



HECTOR BERLIOZ

(1803 - 1869)

Symphonie Fantastique

Reveries - Passions

Un Bal - A Ball

Scene aux Champs - In the Meadows

Marche Au Supplice - March to the Scaffold

Songe d'une nuit du Sabbat - Sabbath Night's Dream

### Violin I

Andrea Bray◆◆  
Sydney Chun◆  
Kaylee Davidson  
Rachel Deck  
Che-Wei Hsu  
David Imastounian  
Matilda Kaul  
Elizabeth Kim  
Sophia Kim  
Etsuko Kimura  
Elissa Lee ❖  
Sheilanne Lindsay  
Asako Matsuya  
Stephanie Numan  
Karri Quan  
James Swan  
Deanna Vardy  
Soo Yung Yu  
Hector Zavala

### Viola

Cindy Babyn  
Nikki Buechler  
Andrea Kerr⌘  
Dale Kim  
Dorothea Leber  
Tony Leong  
William MacLarkey  
Joseph Nadurata  
Elizabeth Orr◆  
❖ Concertmaster-Berlioz  
◆ Assistant Concertmaster-Berlioz  
◆ Principal-Berlioz  
◆ Concertmaster-Brahms  
◆ Assistant Concertmaster-Brahms  
⌘ Principal-Brahms

## Strings

### Violin II

Scott Belluz  
Andrea Bettger  
Cecilia Chang  
Jason Collins  
Deborah Goldhar  
Mehedi Javanfar  
Iwona Jaworksa  
Kevin Merkley  
Maria Nenoju  
Eric Watson  
Eric Paetkau⌘  
Colin Ryckman  
Marina Zelter◆

### Cello

Alexis Allen  
Christine Bootland⌘  
Mary-Katherine Finch◆  
Cecilia Lee  
May Loo  
John Marshman  
Man Keung Ngai  
Cheryl Ockrant  
Dong Sheng

### Double Bass

Brian Baty◆  
Andrew Downing  
Dan Found  
David Kaye  
Eric Lee  
Reuven Rothman⌘  
Ron Rush  
Chad Wenzel

## Tonight 's Conductor

**Dwight Bennett** is currently Resident Conductor of the University of Toronto Symphony Orchestra, Assistant Conductor with the Vienna State Opera, Artistic Director of Opera Mississauga, and Resident Conductor of the Canadian Opera Company.

Mr. Bennett studied conducting with Karel Ancerl at the University of Toronto, Julius Herford at Indiana University, and then went on to study in Europe with Franco Ferrara in Sienna, Kiril Kondrashin in Hilversum, and Bernard Haitink at Glyndebourne and with the Concertgebouw in Amsterdam. He won first prize in the Heinz Unger Conductor's Competitor.

Mr. Bennett was Music Director and Principal Conductor of the Thunder Bay Symphony Orchestra for fifteen years, and the Music Director and Principal Conductor of the Windsor Symphony for four years. In addition, he has appeared as guest conductor with orchestras and opera companies across Canada and the United States, and has conducted the Orchestra de la Russe in Italy. He has been heard in recordings and broadcasts by the CBC on numerous occasions. Two recordings with Dwight Bennett conducting the Vancouver CBC Orchestra have been released.

As Assistant Conductor at the Vienna State Opera, his work has most recently taken him to Kiev, and Rotterdam, as well as Vienna. This summer Mr. Bennett goes to Seattle to assist Hermann Michael with Wagner Ring cycle. In addition to orchestral concerts, Dwight Bennett's Toronto engagements include *Don Pasquale* with the Canadian Opera Company, and *The Barber of Seville* with Opera Mississauga. He will be conducting *Don Giovanni* in Santiago, Chile, in 1995 as well as working with the Vienna State Opera on various productions.





# Symphonie Fantastique

Hector Berlioz

## Programme Notes by Berlioz

The composer's intention has been to treat various states in the life of an artist, insofar as they have musical quality. Since this instrumental drama lacks the assistance of words, an advance explanation of its plan is necessary. The following Programme, therefore, should be thought of as if it were the spoken text of an opera, serving to introduce the musical movements and to explain their character and expression.

### *First Movement*

### Passions

The composer imagines that a young musician, troubled by that spiritual sickness which a famous writer has called *le vague des passions*, sees for the first time a woman who possesses all the charms of the ideal being he has dreamed of, and falls desperately in love with her. By some strange trick of fancy, the beloved vision never appears to the artist's mind except in association with a musical idea, in which he perceives the same character - impassioned, yet refined and diffident - that he attributes to the object of his love.

This melodic image and its model pursue him unceasingly like a double *idée fixe*. That is why the tune at the beginning of the first *allegro* constantly recurs in every movement of the symphony. The transition from a state of dreamy melancholy, interrupted by several fits of aimless joy, to one of delirious passion, with its impulses of rage and jealousy, its returning moments of tenderness, its tears, and its religious solace, is the subject of the first movement.

### *Second Movement*

### A Ball

The artist is placed in the most varied circumstances: amid the hubbub of a carnival, in peaceful contemplation of the beauty of nature - but everywhere, in town, in the meadows, the beloved vision appears before him, bringing trouble to his soul.

### Third Movement

### In the Meadows

One evening in the country, he hears in the distance two shepherds playing a *ranz de vaches*, this pastoral duet, the effect of his surroundings, the slight rustle of the trees gently stirred by the wind, certain feelings of hope which he has been recently entertaining - all combine to bring an unfamiliar peace to his heart, and a more cheerful colour to his thoughts. He thinks of his loneliness, he hopes soon to be alone no longer . . . But suppose she deceives him! . . . This mixture of hope and fear, these thoughts of happiness disturbed by dark forebodings, form the subject of the *adagio*. At the end, one of the shepherds again takes up the *ranz de vaches*, the other no longer answers . . . Sounds of distant thunder . . . solitude . . . silence . . .

### Fourth Movement

### March to the Scaffold

The artist, now knowing beyond all doubt that his love is not returned, poisons himself with opium. The dose of the narcotic, too weak to take his life, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed the woman he loved, and that he is condemned to death, brought to the scaffold, and witnesses *his own execution*. The procession is accompanied by a march that is sometimes fierce and sombre, sometimes stately and brilliant: loud crashes are followed abruptly by the dull thud of heavy footfalls. At the end of the march, the first four bars of the *idée fixe* recur like a last thought of love interrupted by the fatal stroke.

### Fifth Movement

### Sabbath Night's Dream

He sees himself at the witches' sabbath, in the midst of a ghastly crowd of spirits, sorcerers, and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, far-off shouts to which other shouts seem to reply. The beloved tune appears once more, but it has lost its character of refinement and diffidence, it has become nothing but a common dance tune, trivial and grotesque, it is she who has come to the sabbath . . . A roar of joy greets her arrival . . . She mingles with the devilish orgy . . . Funeral knell, ludicrous parody of the *Dies irae*<sup>1</sup>, sabbath dance. The sabbath dance and the *Dies irae* in combination.

(translated by Nicholas Temperley)

1 A hymn chanted during the funeral service of the Catholic Church



# Brass/Woodwinds/Percussion/Harp

	Berlioz	Brahms
Flute	Nancy Wood	Carolyn Zeyl
Piccolo	Flora Lim Jaye Marsh	Beth Rutledge
Oboe	Joseph Salvalaggio	Kristen LaPointe
English Horn	Kristen LaPointe Cillian Howard	Joseph Salvalaggio
Clarinet	Tom Marcaccini (& E flat) John Harrison	Susan Elliott Michele Jacot
Bassoon	Katie Legere-Smith Melanie Fairbrother	Katie Legere-Smith Melanie Fairbrother
Contra Bassoon	James Klodnicki Graham Martin	
Horn	Gabe Radford Jason LeRoux Philip Robbins Allison Clark Assistant: Connie So	Gabe Radford Philip Robbins Jason Galamaga Darren Kirkpatrick
Cornet	Andrew Burditt Andrew Chung	
Trumpet	David Amaral Bryden Baird	Matthew Brooks Andrew Prins
Trombone	Cathy Stone Michael Stayner (& Euphonium) Julie Bantin	
Tuba	Andrew Burt Grant Cowan	
Timpani 1 Timpani 2 Cymbals Bells Bass & Snare Drum	Thomas Brett Che-Ming Tsai Christine Huang Harri Lehtinen Ryan Scott	Ryan Scott
Harp	Julia Seager Sanya Eng	



**Jennie Jung** entered the Faculty of Music in 1993 as the recipient of the Forsyth Scholarship. Since then, she has received the President's Trophy and the R. J. R. Russell and J.F. Dales Memorial Piano Trophy at the 1994 Kiwanis Music Festival, the Taubmann Prize at the CIBC National Music Festival and the prize for the best performance of the commissioned work at the International Stepping Stone Competition. She has appeared with the Pittsburgh Symphony Orchestra, Hart House Orchestra, and the Cathedral Bluffs Symphony and will perform with the Korean-Canadian Symphony Orchestra in April, 1995. Jennie is a member of the Jung Trio with her sisters Ellen and Julie, and they will be giving a Canadian Chamber Academy concert in May, 1995. A former student of Marina Geringas, Jennie is currently in her third year of the performance program studying with Marietta Orlov.



**Join Us To Hear:**

**Beethoven's  
Great Choral Symphony,  
Symphony in D minor, No. 9**

**featuring  
The University of Toronto Symphony Orchestra  
& Symphony Chorus**

**Dwight Bennett, conductor**

**Tuesday, March 28**

**8 pm**

**MacMillan Theatre**

**Tickets \$10/\$5, Box Office 978-3744**

MacMillan Theatre

Fred Perruzza, Director of Theatre Operations

Chris Brooks, Technical Assistant

Glen Brown, Production Assistant